The City of Seattle

Landmarks Preservation Board

700 Third Avenue · 4th floor · Seattle, Washington 98104 · (206) 684-0228

REPORT ON DESIGNATION LPB 275/05

Name and Address of Property: **Seattle Fire Station #41**
2416 34th Ave. W.

Legal Description: 222503 52N 80 FT OF S 240 FT OF E 128 FT OF W 181.54 FT OF E ½ OF SE ¼ of NE ¼

At the public meeting held on June 15, 2005, the City of Seattle's Landmarks Preservation Board voted to approve designation of Seattle Fire Station #41 at 2416 34th Ave. W. as a Seattle Landmark based upon satisfaction of the following standards for designation of SMC 25.12.350:

C. It is associated in a significant way with a significant aspect of the cultural, political, or economic heritage of the community, city, state or nation.

D. It embodies the distinctive visible characteristics of an architectural style, period, or of a method of construction

E. It is an outstanding work of a designer or builder

DESCRIPTION

The Site

Fire Station No. 41 is located at 2416 - 34th Avenue West, a primary north – south arterial in the Magnolia neighborhood. The station is on the east side of the street, between West McGraw Street and West Smith Street. This mid-block location is unusual as it departs from the typical and apparently preferred location of the fire stations on a corner site.

The property is 80' wide by 128' deep, or 10,240 square feet (0.24 acres). The site slopes downwards from the street to the east, with an overall grade drop of approximately 9'.

The front of the Fire Station faces onto a six-lane street, 34th Avenue West, which provides two lanes of traffic in each direction and two additional lanes of parking. Although the street is quite wide, and may have been platted as a boulevard, there appears to be little traffic congestion. 1936-era aerial photos of the Magnolia neighborhood show the presence of station and a few other buildings

at that time, but the village center of Magnolia had not yet developed. Historic maps indicate this property and block were not platted until sometime after 1920, as they first appear on the 1940 Kroll Map. A theater was then located on the neighboring site to the north where there is presently a bank building. The historic tax assessor's photo of 1936 shows an unpaved driveway to off-street parking along the south side of the building. That driveway may have led to an alley running east – west between the station and the properties to the east. Presently, a large holly hedge and a short retaining wall extend south from the southwest corner of the building, with a stair to access the driveway / parking area on the south side of the building and the alley beyond.

The station building retains its original form and footprint, which is primarily rectangular, 49'-6" wide, and 60'-7" deep. The southern 19'-3" of the primary west façade project 3' from the southwest corner, creating an asymmetrical front facade. A record note on the original plot plan indicates the building was constructed approximately 3' north of the siting shown on the drawing. Its placement provides a 5' setback from the north property line, 25' from the west, 39'-6" from the east, and approximately 26' from the south.

Original construction drawings indicate that the driveway in front of the apparatus bays on the west side of the building was covered with gravel, with a narrow poured concrete slab apron extending 6' in front of the apparatus doors. These drawings also show a 10' wide gravel walkway, which ran parallel to the south property line, from 34th Street West to the back of the building. It does not appear that the walkway or a sidewalk existed in 1936, when a tax assessment record photo was taken, but the plot plan notes their existing and new curbs. Presently, there is a paved sidewalk, approximately 6' wide, along 34th Street West.

The present site contains some landscaping, primarily foundation plantings of holly, viburnum and rock rose along the south and east facades, with turf along the north and east sides of the building and in the southwest corner of the site. Design drawings for a 1986 - 1987 era rehabilitation note the replacement of a curb cut at the south end of the west property line with a new curb and sidewalk. An asphalt area at the southwest corner of the site, which initially had connected to the paving on the south side of the building, was removed. The site currently is paved along the south edge of the building, extending to the eastern property line. A small paved parking for three vehicles off the southeast corner of the building was added in 1987. A public art piece is placed in the southwest corner of the property, separated from the building by a hedge backdrop.

Other contemporary site features include a 5' tall stucco-clad concrete block screen wall and a diesel fueling station, which were placed near the building's entry in ca. 2000. The current fueling station replaced an earlier underground fuel tank and station, which had been added on the north side of the apparatus driveway in 1987. Construction drawings indicate the earlier fuel tank was for diesel fuel, but Captain Pringle of Station No. 41 noted that it was originally for gasoline, and changed as the Fire Department was phasing in diesel apparatus. While materials used for the screen wall are sympathetic to the original building, the fuel station location detracts from and obscures views of the building's primary west facade.

A tall one-story, wood frame bank building dating from 1978, currently occupied by the Washington Mutual Savings Bank, is located on the adjacent lot to the north. The large site north of the bank is the West Magnolia Playfield, which provides organized sports fields and courts. Typical buildings on the west side of 34th Street West are single family residences, constructed in the post-war era, on

6,000 square foot lots. To the east of the site is a five-story, reinforced concrete mixed-use / condominium building, which was constructed in 2003, and to the south there is a 1958 one-story masonry garage.

The neighborhood is zoned NC2-40 along West McGraw Street, and SF5000 along 34th Avenue West, with the specific zoning designation of the station parcel a NC2-40 zone, allowing neighborhood commercial buildings up to 40 feet high.

The Building Structure and Exterior Features

The building is a reinforced concrete structure with 10" thick walls and a concrete frame, and flat concrete slab roofs. The roofs were insulated and re-roofed with a single-ply membrane and stone ballast in 1987. A partial basement is provided at the east side of the building, with most of its east perimeter wall exposed as the grade drops away. The remaining first floor is concrete slab on grade.

The original form of the building, composed of three sections, remains intact. It includes a tall 16'-9" mass at the northwest corner, which contains the Apparatus Room and Handball Court. Wrapping the east and south sides is a shorter L-shaped, volume which contains the crew quarters. In the southwest corner, a 19'-3" by 20'-6" section contains the Public Room and part of the Day Room. This last piece projects 3' from the main façade, and its parapet steps up slightly to further accentuate its presence. A 5'-4" by 6'-11" Hose Tower and chimney flue, which projects 11'-3" above the taller roof, is located at the back of the Apparatus Room.

Detailing on the building emphasizes the "streamline" horizontality of its design, with horizontal projecting brick bands on the north, west and primary portion of the south facade, and shallow marquees across the primary west facade. Similar banding is found on the Hose Tower and on the recently constructed diesel tank screen in front of the building. The coping around the building forms a slightly projecting, yet integral concrete band, again expressing the horizontal nature of the design. Other Streamlined Moderne stylistic features details rounded corners at the northwest corner of the Apparatus Bay and Public Room, and on the Hose Tower and marquees. The walls are finished with smooth concrete, and the window openings are simply punched openings with no additional ornament.

Original multi-lite steel sash windows were on the first floor were typically casement operations, 4'-3" tall, and 3'-3" wide on the east facade, and 4'-10" wide on the south facade. Some of the existing windows appear to be original, but these do not match the original muntin design shown in the drawings. (The current windows typically have a wider center column of four lites, flanked by narrow four-lite casements, while the original drawings indicate equal sized tripartite sash. An additional sheet of original drawings, which are not titled or dated as those in the original set, contains details of muntin patterns more closely resembling the extant windows.) Most of the first floor windows into the living spaces have been replaced with contemporary aluminum windows, with similar four-division sash. However, the newer windows have much wider muntins, and do not demonstrate the fine detail of the original ones. Larger windows on the north wall of the Apparatus Room appear to be original. Small clerestory windows on the north and south walls of the Apparatus Room were designed with round openings, but these were

built as square, and appear extant. The segmented, curved-sash window at the Public Room entry is original, as are the basement windows.

The primary west facade is an asymmetrical composition, departing from the symmetrical designs of older stations. It features two sets of original swinging apparatus doors, sheltered by a shallow 6" deep integral concrete marquee with incised groove bands at the north end. Painted copper letters denoting "FIRE STATION NO 41..." are affixed atop the marquee. The apparatus doors are tube steel frames, with a steel plate face, sheathed in painted copper sheets with copper rivets in a double-chevron pattern, with four narrow brass bars horizontally across a small vertical window in each leaf. Each pair of doors fills a 10' wide, 11' tall opening. The jamb features original hinges, which are attached to steel channel jamb frames inset in the concrete walls. To the north of the apparatus doors there is a vertical brick and concrete element inset in the concrete, which extends above the parapet to form a flagpole support.

The northwest corner of the building is rounded, and accentuated by a slightly stepped parapet. Five bands of brick, inset into the concrete wall, and wrap this corner and continue on the north facade, to the east end of the Handball Court. The banding continues on the south side of the apparatus doors, terminating at the projecting bay at the south portion of the building. This bay also features a rounded corner, echoed in the curve above a segmental curve steel sash window and the 2' deep, marquee. The original entry door, detailed as a "Kalamein" (metal clad wood) door and frame, is clad and riveted in chevron-shaped painted copper sheets to match the larger apparatus doors. The horizontal emphasis of the design is repeated in a lower band, of three brick rows, which continues around the southwest bay along the primary portion of the south wall.

The south facade is composed of two components -- the west end with its slightly stepped parapet and brick banding, and the less detailed eastern portion. Seven windows are located along this facade at the first floor level. At the east end the grade drops to expose the basement wall, and a concrete stair which leads down to a landing and basement door. In 1987, the original coal chute was removed, and two openings were cut west of the door to provide ventilation louvers from the Generator Room in the basement.

On the east facade, the lower grade exposes the daylight basement, allowing for a larger and more imposing, if less ornate, elevation. This secondary planar wall has little of the detail of the primary facades, but provides three symmetrically paired sets of windows at the first floor and four smaller windows at the basement.

The north façade was originally more exposed to view as there was no neighboring building, and it contains some of the details visible on a primary façade. Five brick bands extend along the west portion of the wall to the east end of the Handball Court. A series of four large original window openings are arrayed in this portion, but the eastern two ones are infilled with brick, consistent with the Handball Court functions inside. Centered above the four openings are four small square clerestory windows. The lower portion at the east end of the south facade encloses crew quarters. It is treated simply with one window each at the first and basement floor levels and no banding.

The Plan and Interior Features

More specifically than the other subject stations, the 1986 – 1987 renovation design for this station focused on distinguishing public and private uses of the interior space. While other stations typically provide primary entry into the Watch Office, this station identifies the entry space as the "Public Room" and creates separation from the Day Room to the east by the insertion of a curved glass block wall. Presently the wall is decorated with photos of past and present firefighters.

The overall configuration of the original First Floor interior remains, with the Apparatus Room located in the northwest corner of the building, and crew quarters arranged in an L-shape around the south and east sides. Within these spaces, however, the crew quarters have been significantly modified, and systems and finishes updated. Many of the interior partitions, originally constructed of hollow clay tile, have been removed and replaced with light gauge steel framing, clad with painted gypsum wallboard. Original construction drawings note the walls were finished with a wainscot of cement plaster, with "H.W. plaster, smooth finish" on the upper portions of the wall. The two surfaces were separated by a 3.5" wide wood chair rail, with a similar picture rail trim running along the heads of the windows.

These trim details have been recalled on the newer wallboard walls, although textural differences in the wall surface have not been recreated. Present details include wood picture rail above the windows, wood chair rail below the window sills, and rubber base. Exterior concrete walls in the living spaces have been furred out, insulated and similarly finished. Flooring in the living spaces is typically resilient tile flooring. All of the ceilings were originally concrete, except for the Handball Court, which retains its original plaster and lath ceiling. At present, most of the ceilings in the living spaces have acoustic tile systems, while utilitarian rooms and the Apparatus Room retain original concrete ceilings. The original interior door openings have rounded plaster jambs, typically with wood frame and doors.

The 15'-8" tall Apparatus Room has retained its original volume and finishes, including a concrete floor and ceiling, and smooth plastered walls with an integral cement cove base. The south wall has been altered to accommodate new uses in the adjacent space. An original window opening between the original Instrument Room and the Apparatus Room has been infilled, and storage space and access doors have been relocated.

In the southwest corner of the building, the original Instrument Room was remodeled to provide the smaller Public Room, which contains the call desk and historic memorabilia. The swing in the entry door to this room was reversed. A 6" wide, curved glass block wall partitions the Day Room from the Public Room, echoing the curved exterior corner of the Public Room, and creating a transition to the more private areas of the station. Original Officer's Rooms were located east of the Instrument Room, but presently only one Officer's Room exists, located east of the Beanery. (A Murphy bed was installed between the windows on the south wall of the Day Room.) Partitions have been removed to create a single large space, connecting the Day Room at the west end with the Beanery at the east end, but the original walls remain evident in furred beams along the ceiling. The larger room allowed for reconfiguration of the storage areas, and insertion of an additional small public Restroom between these living spaces and the Apparatus Room.

The Officer's Room is east of the present day Beanery, with a Hall to the north, leading from the back of the Apparatus Room to the Dormitory/Bunk Room and Restrooms along the east side of the building. The Officer's Room and Hall were originally one space, identified as the Locker Room. To the north of the Hall are the Hose Tower and a concrete stair leading to the Basement from the back of the Apparatus Room. The stair has been fitted with a heavy steel pipe gate at the top.

The east volume of the station originally contained a large open Dormitory. Presently, there is a much smaller Dormitory/Bunkroom at the northeast corner, with movable partitions to provide increased privacy for the two on-duty firefighters. Separate Men's and Women's Restrooms are located to the south, to accommodate women firefighters. Its present finishes include tile floors and walls, and glass block privacy walls. Along the north side of the building, to the west of the Dormitory/Bunk Room and projecting into the north bay of the Apparatus Room is the Handball Court. It is accessed from the east side through the Dormitory/Bunk Room. This court retains its original finishes, including a maple floor over concrete slab on grade, painted plaster walls, and a painted, suspended plaster and lath ceiling.

The small Basement space was excavated only at the east end of the building, where rooms receive natural light as the grade drops away. The concrete stair from the back of the Apparatus Room leads down to the Basement with a small Hall and the base of the Hose Tower. Originally a small Kitchen and Clothes and Storage Rooms were located in the east portion of the Basement, beneath the original Dormitory. The 1986 construction drawings indicate the smaller Clothes Room, at the north, was to become an Exercise Room. However, site visits confirmed that the former Storage Room (the larger room) presently serves in this capacity, and that the Clothes Room has been converted to a Laundry Room. To the west of the present Exercise Room, the original Boiler and Fuel Rooms have been reconfigured for contemporary mechanical systems, with Mechanical, Storage and Generator Rooms accessed off a corridor south to an exit door and exterior stairs. Most of the original rooms in the Basement were unfinished service spaces, but the walls added in 1987 were finished with painted gypsum wallboard.

An interesting feature of this building was the original designer's anticipation of future construction work. In a number of locations, openings in the reinforced concrete walls were designed to have brick infill. This occurs at the portion of wall between the Public Room and the Apparatus Room, at the portion of wall below one Basement windows on the east facade (noted on the elevation to be for a future door to a future Handball Court), and at a large, 8'-4" wide by 8'-0" tall opening on the south wall of the present Exercise Room, where the brick is visible from the interior.

Documented Changes to the Building

The following changes to Station 41 are indicated in historic photos or records, or have been observed at the building. The original and later designers are noted also.

June 1934:	Original Drawings (C.W.A., for City of Seattle Department of Buildings)
Sept. 1986:	Repairs and Renovations (Makers Architecture & Urban Design)
Dec. 1999:	Exhaust System Upgrade (Architectural Interior Design Association)

Architects from the Morse Stafford Partnership described the-1986 - 1987 project in a 1983 study. The study called for the building's renovation, along with that of ten other stations and modifications to eight others for larger apparatus. This project anticipated that Fire Station No. 41 would house a single 27' long pumper truck and a typical staff of three personnel at any one time. Currently, the station houses three firefighters and one officer at all times. The project budget was set in 1983 at $290,000, and it was intended to provide upgrading to meet the 1979 UBC, and an additional 40-year of life to the station. The actual project, constructed by Lunde Construction and completed in March 1987, cost $323,743. The work included additional paving to the parking and driveways areas, in-kind replacement of original windows, relocation of the kitchen, new dormitory/bunk rooms, new restrooms including toilet/shower rooms for women firefighters, and upgrading of all systems and finishes.

Artist Kenny Schneider worked with Makers Architects in 1987and designed a public art piece titled "Hot Cha Cha" for Station 41 as part of the city's 1% for Arts program. Located on the lawn south of the station, the piece is a rectangular stainless steel case, approximately 6' wide and 2' deep, with a Plexiglass glazed front face. The case contains 66 stainless steel firefighters arranged in six rows, each with moveable arms and legs. The figures are placed along shafts that rotate in unison through connecting gears, which can be turned by an exterior handle on one side of the case; when a viewer turns the handle, the figures dance and march.

Current Use

According to the Seattle Fire Department's web site, Station 41 presently houses Engine Company 41, and an historic engine, which is not in service. The pumper engine is a 1999 Emergency-One 1500/500 (gallons per minute water capacity, and psi tank capacity). This apparatus is a Residential Attack Pumper, equipped with a shorter wheelbase, providing a tighter turning radius in order to maneuver more easily in the neighborhood's narrow streets. Engine 41 serves areas of the Magnolia waterfront, Interbay, Fisherman's Terminal, and about 525 acres of Fort Lawton, which includes some active housing. In 2002, the station responded to approximately 900 units. Of these, about 200 were in response to fire calls while 650 (over 60%) were in response to requests for emergency medical technician or paramedic assistance. Other dispatches including investigations, rescues, and fuel leaks or spills.

STATEMENT OF SIGNIFICANCE

Historic Context

Historic Overview of the Seattle Fire Department

Note: An overview of the Seattle Fire Department, up to the 1920s, is provided in an appendix to the landmark nominations of the eight fire stations. This report includes an overview of the department in the early decades of the 20th century, the specific history of Station No.41, and its impact in the Magnolia neighborhood. Some of the overview information in this section is derived from the historic report and the accompanying inventory form for Station 41, No. SFD020, by Cathy Wickwire in her 2001"Survey Report: Comprehensive Inventory of City-Owned Historic Resources Seattle, Washington.")

Once the Seattle Fire Department became well established in the city's downtown core, new stations were then opened to extend service to outlying areas. By the 1890s, new electric streetcar and cable car lines were bringing substantial real estate development to these and other previously inaccessible areas. On September 28, 1887, the Lake Washington Cable Railway inaugurated cable car service between Pioneer Square and Leschi Park with cars traveling east on Yesler Way and returning west on Jackson Street. The increased density in neighborhoods along Yesler Way resulted in the creation of the first fire department company outside of the downtown area in 1891 and the first permanent fire station in 1894.

After the flurry of construction in the first half of the 1890s, only one new fire station was built in the next half decade. In March of 1896, Fire Station No. 9, a two-story wood frame building, opened on Capitol Hill on the corner of 15th Avenue East and East Republican Street. This building, the second to feature the Classic Box or Foursquare form, became known as Fire Station No. 7 when its engine company was renumbered in 1900.

In the second decade of the 20th century, the Seattle Fire Department built twelve permanent stations and one temporary station, including five replacement stations. Half of the new stations were wood-frame structures while the other half were made of either brick or reinforced concrete. All five of the structures, which replaced earlier buildings, were of masonry construction. The Fire Department inaugurated service in Mount Baker, Wallingford, Rainier Beach, and Washington Park with the opening of new fire stations in these areas. These new stations helped fill in large geographic gaps in the service provided to the north, central and southeast areas of the city.

Between 1921 and 1930, ten new fire stations were completed, and all but two of them replaced earlier structures. Unlike most of the early masonry stations, only two of the new stations were made of brick while the rest were of reinforced concrete construction. By this time, two decades of growth had brought fire protection services to most areas of the city. However, many of the early fire stations were considered too small or too old to accommodate modern fire fighting equipment and motorized vehicles, which necessitated their remodel or replacement. This was especially the case after 1924 when the gradual phase out of all horse-drawn apparatus was complete, and the last of the Department's horses were retired.

During the 1930s, the Seattle Fire Department suffered the effects of the nationwide financial depression. Between April 1933 and January 1934, many stations were closed, and hundreds of firemen were laid off in a move by Mayor John F. Dore to economize due to the depression. Only two new permanent fire stations were completed in this decade. In 1932, a new Art Deco Fire Station No. 6, made of reinforced concrete, replaced an earlier wood frame structure on the same site in the Central Area.

Two years later, Magnolia received its first fire station, No. 41, more than forty years after the area had been annexed in 1891. The Civil Works Administration (CWA), provided the drawings for the distinctive Streamline Moderne design of Fire Station No. 41, which opened in November 1934. Completion of this building ended more than three decades of growth for the department, which had resulted in the construction of over forty new stations.
Most of the new structures featured unique designs, which were in keeping with the architecture of the time and sympathetic to their respective neighborhoods. Coverage had been extended to nearly

all areas of the city, however a number of older, wood-frame fire stations remained in service, which would soon require replacement. Until 1949, the combination of financial difficulties due to the economic depression of the 1930s and shortages of labor and materials brought on by the Second World War halted construction of any new fire stations for a fifteen-year period.

Between 1965 and 1975 the Seattle Fire Department replaced ten older fire stations with modern new facilities and added service in West Seattle. The Department also closed four older stations and transferred responsibility for their service areas to nearby stations. The City of Seattle eventually sold most of the former fire station buildings to private property owners but retained several of the former stations and converted them to new uses.

In the mid-1980s, the Department undertook a program of modernization and substantially remodeled many of their stations, treating the older historic structures with great sensitivity. More than one hundred years after its establishment, the Seattle Fire Department continues its mission to curtail loss of life and property by fire through inspection and certification of building safety systems, public education, regulation of hazardous material storage, and fire suppression.

Historic Context of the Magnolia Neighborhood

The Magnolia Neighborhood was named when an early explorer of Puget Sound mistook the madrona trees along the bluff for magnolia trees, and made a mark on his map calling the area "Magnolia Bluff." Years later, when the community formed, the name stuck. Many years later, in 1948, a local garden club sponsored a "Plant a Magnolia" project. Today the neighborhood contains hundreds of magnolia trees, thereby setting the arboreal record straight.

Magnolia is a hilly area, which is topographically isolated from the balance of Seattle. The western edge of Magnolia overlooks Puget Sound. To the north is the Ship Canal and Ballard, and to the south Smith Cove and Elliot Bay. To the southeast are Port of Seattle piers 90 and 91, and farther to the east, Queen Anne Hill.

Magnolia itself is made up of several topographically separated portions: Interbay is the low-lying community at the eastern foot of Magnolia. It was once a tidal wetland area at the north end of Elliot Bay until railroad development and landfills raise it ca. 1890. Interbay, and the lower edge of Magnolia's eastern hill that faces it, in contrast were developed during the earlier railroad era of the 1880s and 1890s. Interbay served historically as the location of numerous rail lines, train repair yards, including the Great Northern Railroad (currently Burlington Northern Railroad) round house.

To the northeast edge of Magnolia is Salmon Bay and Fisherman's Terminal and the south shoreline of the Ship Canal. After the Chittenden Locks were completed in 1916, this area became the site of fresh water commercial marinas and ship repair yards. The two lowland communities, Interbay and the Salmon Bay, developed with inner-city industrial facilities, small single family, small stores and taverns and boarding houses for railroad workers. Since the late 1950s, these communities have been known as the Lawton Park neighborhood.

Two prominent north-south ridges make up Magnolia Hill with ridge tops at elevations of 450 +/- feet above sea level. A valley runs between them along what is currently 34th Avenue West.

Pleasant Valley was settled with farms and orchards around 1900. Magnolia's small commercial district is located around West McGraw Street and 34th Avenue West. This area gradually developed from 1915 through the 1930s as a motorized streetcar suburb with many single family, middle class houses, and a small neighborhood commercial district known as Magnolia Village.

The south end of the eastern ridge is known as Magnolia Bluff. It was developed with Navy housing facilities overlooking Piers 90 and 91 when these piers were developed by the federal government during World War I. Magnolia Bluff provides a tall promontory with panoramic water and city views, and it developed as an exclusive "residential island." The Bluff was linked to Elliot Avenue and Seattle's primary waterfront by a wood trestle bridge that was constructed ca. 1900, and replaced by an elevated steel bridge in 1931. Piers 90 and 91 were deeded to the city after World War II and have been developed by the Port of Seattle.

The northwest portion of Magnolia includes both the community's oldest development and some of its newest neighborhoods. The northwest was selected as a military site in the 1880s and was developed by the federal government as Fort Lawton, an observation post and fortification post. The fort was developed further in 1916 during the build up for World War I. At the end of the Great War this site remained an active military base. It later served as an embarkation facility and as a camp for prisoners of war during World War II. During the Cold War it was selected as an ABAM (Anti-Ballistic Air Missile) facility, and currently part of it remains as a military fort with radar facilities.

In 1972 a portion of the Fort Lawton was acquired by the City of Seattle. Several of the historic fort's wood framed military buildings, and portions of the original parade ground have been retained and preserved by the city within the Fort Lawton Historic District within Discovery Park.

In contrast to the open space of the park is the northwest ridge area of Magnolia, which is known as Carlton Park or Briarcliff. This area developed after World War II. In contrast to residential plats in older areas, such as Interbay, the typical parcels on this part of this ridge are larger, and most houses date from the 1950s and 1960s. The dominant building type is one and two story historic revival or contemporary single family dwellings that are upscale and well maintained.

Because of its relatively late development, there are few recognized landmarks in Magnolia. Older homes, churches, and commercial buildings remain in the Interbay, Salmon Bay, and Pleasant Valley areas, neighborhoods which were settled in the railroad era or as early suburbs, ca. 1900 - 1930. Designated city landmarks in Magnolia, in addition to Fort Lawton (which is a National Register Property), are the steel truss Salmon Bay Bridge, a railroad bridge that crosses the Ship Canal near West Commodore Way and 35th Avenue West, the Magnolia Public Library, a Modern era classic, and the recently designated Fort Lawton Chapel. Magnolia contains many fine examples of post war Modernist and Northwest Regional style residential building that may be recognized as landmarks in the future.

Magnolia remains a very distinct neighborhood in Seattle because of its unique location and topography. It provides a strong sense of identity to its community. While the neighborhood has a retail center and commercial activities on its edges, it is primarily residential.
median household income at $33,235 compared to $29,353 citywide.

Construction of Station No. 41

Completed in 1934, this small fire station, which serves the entire Magnolia neighborhood, is unique among all others in Seattle for its distinctive Streamline Moderne design. With drawings and labor provided by the Civil Works Administration (CWA), the first fire station in Magnolia was opened in November 1934.

Established in November 1933 to provide relief work for unemployed persons through public work projects, the CWA functioned simultaneously with the Federal Emergency Relief Administration (FERA) and to some extent with the same personnel. In March 1934, the functions and records of the CWA were transferred to the Emergency Relief Program of FERA. In 1935, the Works Progress Administration (WPA) consolidated and superceded earlier programs, including the CWA and FERA.

The Original Designer and Contractor

Some Depression era federal relief agencies hired designers directly, but they also relied on the private architects and engineers hired by the public project owners. In the case of Golden Gardens, for example, an engineer employed by the City of Seattle Building Department provided the design, while the construction labor was provided by a federal relief funds. The federal programs often took the form of loans or grants for labor allotments.

Most of Seattle's fire stations were designed by local architects, including City architect Daniel R. Huntington and George Stewart. Station No. 41, in contrast is not attributed to a local architect. The original drawings for this station do not cite any individual designer. Some sources indicate that this lack of attribution was deliberate, as the federal agency focused on the communal group effort. The typical arrangement for most of the relief agencies was to provide labor, while the local jurisdiction provided materials. Thus it appears that the designer of Station No. 41 was employed by the CWA rather than by the City of Seattle.

Overview of the Civil Works Administration (CWA)

The federal government established a number of relief programs during the Great Depression to address the needs of the vast number of unemployed people. The CWA was one of the many "alphabet agencies" created by President Roosevelt's New Deal and the National Recovery Act of June 1933. This legislation established the Public Works Administration (PWA), and called for "Public Works and Construction Projects" with several goals: increased use of agricultural products and consumer purchasing power, reduced unemployment, improved labor standards and labor skills, rehabilitation of industry and conservation of resources. The relief agencies were combined with other similar programs at the federal level and were complemented by local and state relief agencies.

Other Depression-era federal agencies included the Works Progress Administration or WPA (later known as the Works Projects Administration), which employed writers and artists, and the Civilian Conservation Corps or CCC, which hired and trained young men. The WPA, PWA, and CCC

represented the federal government's efforts during the Depression, but State agencies also participated.

Beginning in the late 1920s, the State of Washington established the WERA, the Washington Emergency Relief Administration, which provided grants for labor employment to counties and municipalities, and employment grants to university and college students, throughout the state. The WERA and WPA were critical to the state's economic stability.
By 1933, unemployment in Washington had reached over 30 percent; however, the state's labor problems had emerged earlier:

> In rural (areas) agricultural prices began slumping years before the 1929 stock market surprise. In spite of the optimism and opportunities of the 1920s, many former farmers came into Washington's cities looking for work, while their families camped in car parks or on the side streets. For these, the Great Depression came early. But for most Washingtonians, it fell later, even than the crash on Wall Street, partly because projects begun in the late 1920s building boom continued writing pay cheeks into 1930 ...By 1931, however, matters were generally dismal ... Statewide unemployment increased by an estimated 7% in 1930 to 25% in 1932 ... By the fall of 1931, charities, which had traditionally given food and temporary shelters to the unemployed, were overwhelmed. (Dorpat, p. 12.)

The CWA was intended to be a short-term program to aid in emergency employment over the winter while federal programs, such as the Federal Emergency Relief Administration (FERA), were being planned and developed. Nationally the CWA had a goal of employing 4,000,000 unemployed people. Its programs were sponsored primarily by local and state governments, and 80% of its funds were spent on wages.

As planned, the CWA was merged into the Emergency Relief Program of FERA in March 1934. The WPA consolidated and superseded several earlier programs, including the CWA and FERA, in 1935, and later became the PWA. The federal Works Progress Administration was the best known of the federal programs because it impacted so many people's lives. The WPA employed more than 8.5 million people under the supervision of director Harry Hopkins. Nationally the program spent more than $11 billion in employment relief before it was discontinued in 1941 (Dorpat, 1998, p. 11).

Despite their different names, the different federal agencies operated similarly, often employing the same people. By its end in 1941, the PWA had completed construction of over 28,000 miles of streets and alleys, 1,000 bridges, and 6,000 miles of road drainage ditches throughout the nation. It had built 553 schools, 26 libraries, 400 recreation buildings, 90 stadiums, grandstands and bleachers, 193 parks, 16 golf courses, and 16 fish hatcheries. It stabilized over 900 miles of riverbanks, and construction 275 miles of irrigation canals, and 15,500 traffic signs. (Ibid, p. 14.) The PWA also assisted local towns and agencies in constructing low-cost public housing before that effort was shifted by the federal government to a role as subsidizer and lender to local housing authorities in 1937.

While the federal programs reduced some of the economic impacts of the Great Depression, it could never achieve full prosperity in peacetime. As late as 1941 unemployment, while greatly reduced

form 1933, was still high. This condition was reduced only with ramping-up of the national and local economy in response to World War II.

In King County, 3,500 people were immediately employed by the CWA in the fall of 1933. This number rose to over 17,000 by January 1934. WPA funds invested in Washington State between 1935 and December 1938 totaled over $80 million. Within the City, the WPA built the University of Washington Swimming Pool Building (1938), constructed five and improved three municipal golf courses, and built the infrastructure and graded the Washington Park Arboretum. It improved facilities in ten of the city's "bathing beaches," including "modern" bathhouses opened at Golden Gardens, Madrona, and West Green Lake, and field houses at East Green Lake and Rainier Beach. (Short, 1939, p. 321 and 342.)

Streamlined Moderne, A Depression-Era Style

Seattle Fire Stations, No. 6, 17, and No. 41, exemplify different aspects of Art Deco and Moderne styles that were popular in the late 1920s and early 1930s. These styles became popular throughout the United States during that era, and they represent a twentieth century movement away from historical styles, such as Mission Revival, toward Modernism. Station No. 41 is an example of Streamlined Moderne.

Art Deco and Moderne styles differ in use of ornament and materials and in overall proportions and massing. Art Deco buildings are based on vertical orientation and feature stepped massing, and use of traditional as well as innovative modern materials, such as stone and terra cotta. They have richly treated surfaces, such as inlays, castings, polychrome glazes, etc. Many people identify Art Deco primarily as a style of ornament, with motifs that include fluting and reeds, horizontal bands, chevrons or zigzags, and various frets that emphasize verticality.

In contrast, Moderne emphasizes horizontal forms, simple shapes and rounded or curved surfaces. Moderne buildings appear often without ornament, except for the string courses and other horizontal trim devices. They feature flat roofs, pipe railings, round windows or corner window glazing, smooth finishes, and innovative materials such as glass block and aluminum. (Whiffen, p. 235 - 241.)

Both Art Deco and Moderne were used for a relatively short period in fashion, product, machine, graphic and interior design, as well as in architectural design. In addition to buildings, there are many examples of Art Deco style hats and posters, and Moderne tableware and radios. In this sense, these styles are associated with innovative ideas about marketing and advertising that emerged in the 1920s, which were accompanied by new methods of mass production of consumer items.

Art Deco has clear references to contemporary aesthetic movements in Europe, such as French Cubism, Dutch de Stijl, and Italian Futurism. Sources note the Exposition des Arts Decoratifs et Industriels Modernes, held in Paris in 1925, as bringing it worldwide attention. Art Deco buildings in Europe and America were typically high-style designs. With the onset of the worldwide Depression, luxury and elitism were viewed more critically. "At its best Art décor was a style consummately Parisian, 'smart' rather than pretty, (and) embraced ... by the avant-garde ... in America (it) enjoyed a short-lived vogue as superficially applied decoration ... the major American

designers of the Great Depression hated Deco … adjudging its romantic backsliding a betrayal and perversion of modernism. What they created, largely in reaction to Deco, was a new machine art: honest, simple and functionally expressive – values basic alike to the house, the school, the streamlined train, the cigarette lighter, the toaster, the saucepan, or grand piano…" This new style became known as Moderne. (Grief, p. 13 - 16.)

As with other design movements, expositions are cited for popularizing the Moderne style. Buildings and products at the Chicago's Century of Progress of 1933 - 1934, and the "World of Tomorrow" New York's Fair of 1939 – 1940, showed smooth, sleek, polished and rounded and streamlined forms, such as in the Chrysler "Airflow" car, and mass-produced objects, such as home appliances. Raymond Lowey's K4S streamlined locomotives for Pennsylvania Railroad in 1936, and his designs for the Missouri Pacific Railroad in 1938 were both sleek, bullet-like forms akin to those in his "evolutional charts" of the 1930s. "They illustrated a "tendency toward simplification and sheerness in everything from automobiles and airplanes to glassware and women's fashions, hair styles and body forms. (Grief, p. 21.)

In contrast to the high style foreign origins of Art Deco, the Moderne style is considered to be an American invention, with its formal properties inspired by such disparate high and low cultural elements as jazz music, kinetic cinema, comic books, production line machinery, air flight, and other everyday life influences. In the architecture profession, the Chicago Tribune competition of 1922, and its second-place entry by Finnish architect Eliel Saarinen, was of influence.
American architectural historian David Gebhard coined the term Streamlined Modern in 1969. He and other historians cite the influence of the Great Depression as helping to bring about the Moderne style, including its variants -- the Streamlined Moderne, Depression Modernism, and Stripped Classicism. The period of their popularity, the 1930s, has been described as "restless", one filled with angst and worry. To some the new forms seem to have emerged from an emotional need for optimism, coupled with a need for simplifications and affordability. "(The) forms grew out of current . . .instead of archaic needs …(They) assimilated new materials and functionalism to meet contemporary wants, turning (away from) the luxuriousness of the 1920s, and concentrating on simpler, more useful objects." (Grief, p. 27.)

The resulting buildings were more honest about their materiality and construction techniques. Poured-in-place concrete, fore example, was exposed but transformed for both its angularity, plasticity and juxtaposed massing, and machine-stamped and formed into zigzag and asymmetrical patterns. Zoning codes that resulted in stepped building massing may also have been an influence in the clear geometry of many urban buildings of the era. Mechanical building components, such as hardware, was exposed and designed for expression. "The objectives of Depression Modern were efficiency, economy, and right appearance. … the style was so directly related to the world of commerce." (Grief, p. 31.)

Streamlined qualities in design resulted from the world's love of speed, and it became a way of marketing items that were never designed with speed in mind -- such as furniture, tableware, electrical appliances, and buildings. In product design and interior design the materials included new plastics and Bakelite, for example, in door hardware and wall panels. New building materials also emerged during the Moderne period -- enameled steel paneling; Vitrolux, Thermolux, Thermopane and Vitrolite glass and glass tiles, and tempered and laminated glass and glass block.

Aluminum, which began as a product produced in the Northwest, emerged as a material for decorative panels and later for window frames.

Nationally known designers of Art Deco and Moderne buildings included Norman Bel Geddes, Raymond Loewy, Russell Wright, Lurelle Guild, Walter Dorwin Teague, and architect William Lescaux. In Seattle there were many design practitioners who had previously worked with revival and eclectic styles who produced Moderne buildings, including Floyd Naramore, J. Lister Holmes, and others.

Several American cities are known for Art Deco architecture, including Tulsa, Los Angeles, and Miami. In Seattle the Art Deco style is exemplified by a number of commercial buildings and cultural institutions -- for example, the Bon Marche, Asian Art Museum at Volunteer Park, Olympic and Northern Life Towers and the 1932 Federal Building in downtown and the Public Health Hospital / Amazon Complex on Beacon Hill.

There are fewer examples of Streamlined Moderne design in Seattle. Influences of it are evident in the original downtown Woolworth's / Ross store, and the aluminum clad ferry boat, the M/V Kalakala (1935, designed by Captain Alexander Peabody of the Puget Sound Navigation Company). In addition there are Streamlined Moderne industrial buildings, such as the Coca Cola Bottling Company building at 1313 East Columbia Street, Safety Supply building at 5510 East Marginal Way South, Ace Tank building at 1143 Elliott Avenue West, and other industrial building that on Elliott Avenue, in the Interbay area.

The scarcity of the Streamlined Moderne style in Seattle may be the result of poor quality Depression era construction, the passing popularity of the style, or its application on smaller buildings subject to subsequent development pressures and demolition. More likely was the influence of the desperate national and local economy in the 1930s.

Station No. 41 dates from 1934. In the succeeding decade at least two similar style fire stations in the region were constructed. Bremerton's Station No. 1 was designed by local architect Floyd A. Naramore, and constructed ca. 1939. In Renton, a fire station designed by Ivan Palmov was built in 1941, as one of the last buildings built by the CWA. This station current serves as the Renton Historical Museum. These two building and Station No. 41 each embody the character-defining features of the Streamlined Moderne style, with similar horizontal forms and details, and smooth stucco clad walls, inset brick banding, and rounded corners. They are compelling reminders of the pre-war era of Depression Moderne.

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The features of the Landmark to be preserved, include:

- the exterior of the building, and
- the site

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Karen Gordon
City Historic Preservation Officer

cc: Brenda Bauer, Fleets and Facilities
Teresa Rodriguez, Fleets and Facilities
Ellen Hansen, Fleets and Facilities
Virginia Wilcox, LPB
Yvonne Sanchez, DON
Diane Sugimura, DPD
Cheryl Mosteller, DPD
Ken Mar, DPD